

McGill Daily Supplement

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Thursday, September 29, 1988



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Club Secrets goes for the big Bam Bam

by Mani Haghighi

Club Secrets, Montréal's dim and cozy hangout for the true lovers of Rock'n'Roll, is experiencing a rather pleasant process of metamorphosis.

The seven year old bar, which has so far been the ideal haven for the upwardly-mobile Québec or Ontario band, is presenting its very last live gig tonight. As Dutch Mason's Blues Band (which been pleasing its faithful fans for almost three decades now) wraps up the encore, so will end the days of live gigs at 40 Avenue des Pins West.

However, this is not as heart-bleedingly melancholic as it sounds, for Andy Mitchell, the Secrets' owner and manager of two years sees an optimistically bright future in the horizon.

Meeting with Mitchell was a myth-shattering event. Having been exposed to too many Brian de Palma films, we have always tended to think of night-club owners as fat men with greasy moustaches stretched across their faces from earlobe to earlobe, mumbling obscenities in Polish.

Mitchell did not, to my surprise, have a greasy moustache. In fact he did not have a moustache at all. Neither did he have a beard. As we sat under the dim lights of Club Secrets' main bar, drinking Moosehead, he enthusiastically explained that he is soon to open a new dance-bar which promises to be a combination of a Club Soda-style venue and what he already offers at Secrets.

The spark for the new place was ignited when the loud sound of live bands at Secrets began causing problems for Mitchell. Secrets used to be a post office building built, by the Federal government, apparently in the Pre-Cambrian era. Its walls and ceilings are all wooden, covered by a thin layer of Bohemian but not sound-resistant bricks.

"It is very easy," Mitchell says, "to issue a noise complaint in Montréal. You are not hassled by the police, you don't have to show up at the court. You remain anonymous. Practically anyone can complain about the noise."

Now Mitchell has found the ideal location. "No one's above me, no one's below me, no one's around. I can be as loud as I want." The new place which will hold up to two hundred people, is located at St-Laurent—"close to everyone"—and already has a name: Bam Bam. "No! Not Bam Bam Club," exclaims Mitchell.

"Just Bam Bam! It's rhythmic! It's loud!"

Bam Bam, which will be opening in January, promises to feature original live ("never ever top 40") bands seven nights a week. "There is no club in Club Secrets in the meanwhile? "Secrets will stay more or less as it is, though without the live shows. It will remain a comfortable place for those who want to relax and have a good time. I am trying to translate the feeling I have created at Secrets into the new place, where

Montréal that does this. At Soda the band wraps up the show at one, the lights come up and people are expected to leave. But what if people want to party till three? That's what Bam Bam's for."

And what will happen to

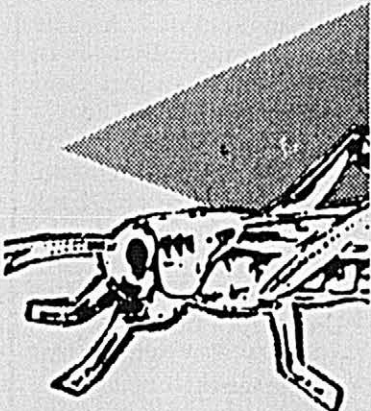
original live bands can be brought out of the underground and be given the chance to play at a decent place to a large audience."

The remaining question now is whether or not the Bam Bam giant will make Club Soda go flat.

Club Secrets' hours are 20h00 to 3h00. There are six free passes available for tonight's Dutch Mason show in the Daily Office, Union B-03. Come in and be the first winner ever for the Supplement's first contest ever!

by Les, Vagrant Child of the Apocalypse

If you're at all like myself, you revere amateur artistic presentation, pronounce it bold, raw, and say something like "wow, can you imagine the time and energy invested in that performance?", all the while feeling smugly insightful.



Sincere appreciation, however, goes beyond these esoteric displays of regard. Often a particular artform is the lifeblood of someone trying to establish their "raison d'être" with limited income, know-how, experience, and perhaps limited support.

Picture yourself a performing artist. This isn't just a hobby or transient tension reliever prompted by your guru's ruminations. You carry out your creative process in a big way, working either individually or within a group. Whatever you're doing, you're upcoming, quite conceivably unknown, looking for exposure and contracts. You can envision the "Big Picture", but painting it is a struggle if you lack the means, time, or information. What you need is a fairy godmother.

Bibbidi-bobbidi-boo. With its genesis last spring, production d'événements artistiques SHOC bopped into being. SHOC is a non-profit organization that produces

artistic events designed to help and support upcoming artists (those whose revenues do not exceed \$4 000 per annum). An expert team exclusive to Montréal and receptive to the needs of the self-consciously struggling artist, SHOC offers flexible management as well as original, effective promotional tools.

SHOC's most divine quality is its intention to spurn the worn-out beaten tracks of conventional shows by integrating different styles and art forms within events—a veritable mosaic of indiscriminate promiscuous expression. Thus, the artist finds a forum that enhances creativity, originality and, most importantly, interaction and mutual enrichment (artistic melancholia loves company).

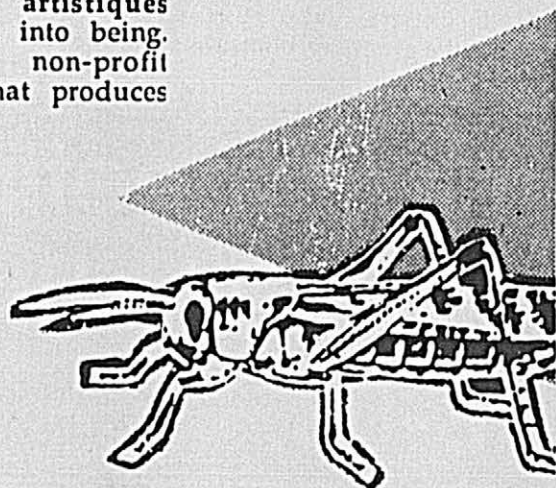
SHOC's artistic events are organized around 'pertinent' themes. For example, the theme might be 'peace'. An overview of social situations relating to

the theme would then be followed by peace-oriented artistic concepts, installations, environments or performances.

Tremplin is the progeny of SHOC—a stepping-stone to higher exposure. Coordinators of cultural animation, student association representatives and anyone else involved in the diffusion of artistic work are invited to participate in this periodic showcase. As the name implies (the english meaning of the word is "market"), Tremplin gives upcoming artists the opportunity to gain visibility by means of videos, portfolios, demos, etc. to potential buyers/presenters.

Even if an artist has nothing much to offer at the moment but cynicism, SHOC welcomes opinionated commentary. Lonely? Depressed? Take advantage of the Tremplin event to meet freely, exchange views, promote your current projects, or show off that smart new ensemble you purchased at Club Monaco. And in order to spread information regarding the culture industry, Tremplin provides access to a computerized database complete with demos (recordings and videos), press clippings, catalogues, resumé, presentation leaflets, and anything else the public might need.

Their next show is scheduled for November 8 at the House of Culture on Monk St. Selection. This show will be completed by October 5, so anyone wishing to participate should get their work out fast. For the general public, this is your big chance to become underground—informed in one crash course... and no final exam!



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Kill all bloody Yuppies



by Egg

Squat the City! Hang your black flag! It's the latest release by Montréal's dynamic anarcho-duo Rhythm Activism. *Louis Riel in China* is their fourth cassette to date, successfully cranking out another round of anti-bureaucratic, anti-authoritarian themes for the disenchanted. It's packed with rants, avant-garde/common sense ballads, and (my favourite anti- of all) anti-yuppie polemics. Explanations of all lyrics are included—a guide for the politically uninformed—as well as wacky snapshots of those involved to complete the visual effects.

To clarify, "those involved" refers to Norman Nawrocki, lyricist and vocalist, and Dem Stink, commonly labeled avant-subversive guitarist. (I believe he has a real name that is a bit more aesthetic, but in my opinion, using a pseudonym is hip.) The union/clash of the two produces a bizarre new streak in music/theatre/poetry spanning about nine different genres on an eight-song tape.

You may recall their very

active participation in recent Overdale demonstrations, including a "Garbage Can Poetry" performance by Nawrocki. This Vancouver-born journalist/graphic artist has been active in alternative media since the 70s, producing anarchist papers and performance poetry. Stink, in turn, makes super-8 films complete with his own soundtracks. The two hyperhip anarchists reportedly met after Nawrocki was impressed with one of the soundtrack recordings.

The group will be pushing its progressive musical style in an impressive upcoming tour schedule spanning Europe, Canada and the US or, as they call it, "Americaca". During the course of their travels, they will become the first Montréal alternative band to play in Warsaw and Krakow, Poland.

Anticipation of these two dates must have been a factor in the production of *Louis Riel in China*, with two songs of distinct Polish genre. "Krakow Noire" salutes the artists of that city while reviving the tradition of

cabaret art. It's their first shot at an instrumental, but Norm didn't stand idle with the loss of his spotlight. This is his violin debut, and a rather impressive one at that—not like the Suzuki kids I remember.

Also on the Slavic side, "No Cash Polka"—presenting the story of my life in song. This one is a gala extravaganza for the two. They added a bass (Rachel Melas) and drums (Conny Nowe) for a full-band sound, and then even kicked in an accordion, just to insure that visions of babka rolls would be dancing through your head.

A full band is also used in "Louis Riel", a repeat from the third cassette. Need I mention the tune? Finally, new use has been found for *Louie Louie*, previously only used as a flogged-dead-horse frat boy anthem. It transfers the spirit of the Métis leader onto blue collar workers of today—pizza delivery boy, Dunkin' Donuts waitress, and Chevron mechanic. A quote will give you the gist, "This day Louis Riel would proclaim a holiday... would burn all bills, loan pay-back slips and mortgages."

Fulford promotes hope

by Michael MacDonald

KITCHENER (CUP) — Canadian universities are committed to promoting a pessimistic view of the world, according to acclaimed author and broadcaster Robert Fulford.

Speaking to about 60 students at Wilfred Laurier University recently, the former *Saturday Night* magazine editor said professors in the humanities and social sciences try to stifle youthful optimism.

Fulford blasted those university English departments which include the works of Canadian author Margaret Atwood on their curriculae. Fulford described Atwood's books and short stories as "resentful, pessimistic, almost masochistic in (their) embrace of defeat."

While Fulford said he

admired her skill as a writer, he claimed Atwood's books helped university administrators promote a "conventional wisdom" that is "committed to a pessimistic view of the world."

But WLU president John Weir disagreed.

"Generally, universities are optimistic," Weir said. "They wouldn't be able to do what they do unless they saw the future as being bright."

Weir said he was not surprised by Fulford's indictment of the arts and higher learning, and suggested the controversial speech was meant to promote discussion.

Fulford said most utopian ideals have been quashed by "melancholy academics who focus on the failures of those so-called experts who once predicted a gleaming, effortless

world in which everything would be accomplished mechanically."

"Optimism got a bad name," Fulford said in an interview afterwards. "What I hope for in the future... is an intellectual world which can look at the present and the future with less sour, dark defeatism."

He added that defeatism has emerged as the dominant strain of culture in this century.

According to Fulford, a new and more optimistic view of society must emerge from the universities.

Although considered one of the deans of journalism, Fulford did not make it past grade 12. Reading from a typewritten page strewn with last-minute corrections and editorial asides, the balding and bespectacled journalist proclaimed "probably I'm the least-educated person in this room."

This week's Graphic Review is brought to you by the Foundation To Replace Norman Rockwell As The Most Beloved Figure In North American Art And Replace Him With People Who Can Make Funny Faces. By popular demand, they have brought back Stephen Beauregard, the Daily's original Visual Reviewer, who chortles "Didn't fool me—I knew it was that Remington Steele guy the whole time."

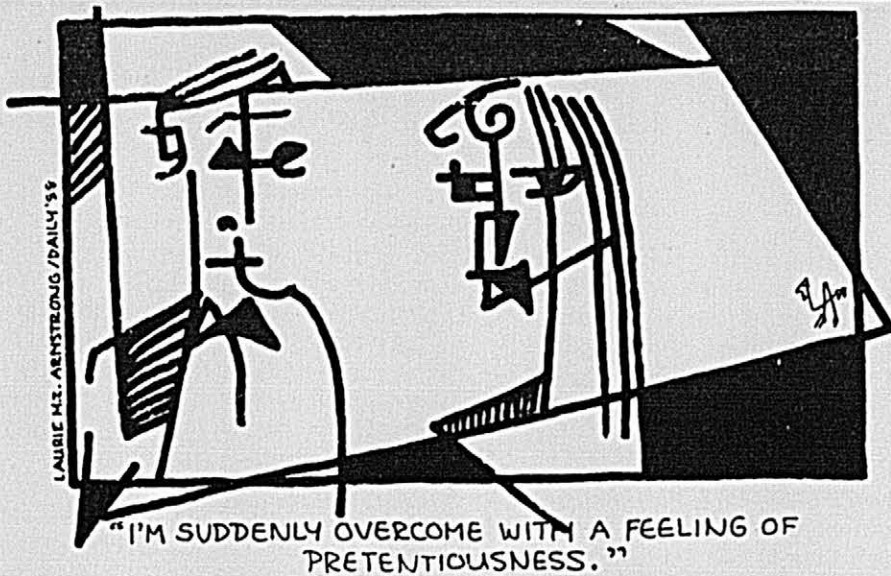


The Deceivers
a film with
Pierce Brosnan

An interesting addition is "Coal for Mike", a poem by Bertolt Brecht. It concentrates the attention on the recitation of the poem, which speaks for a brakeman who succumbed to lung disease as a result of heavy coal soot inhalation.

The band has been included on Blurg record compilation cassettes in England, New York, and Toronto—one entitled *The C.I.A. Tapes*, with the evil acronym rejuvenated as "Conspiracy of International Anarchists". Also, they can be found on a DOA (Vancouver) benefit EP (and, of course *Louis Riel in China*). So, rant, dance, and sing along as these two plow through working class struggles, homeless rights, and urban restlessness. Oh, and don't miss the part where the yuppies all die.

**Supplement meeting
Friday at 16h50 in Union
B-03.**



Rialto party tonight

by Katherine Gougeon

The Rialto, Montréal's newest repertory theatre will be kicking off at 20h tonight with a FREE opening party.

Included in the evening's festivities are three bands—Errol Wood, The Swinging Relatives (incredible if you like SKA), and none other than the man who forms a one-man band sans instruments, E.J. Brulé. And, of course, a free movie. Special bonus feature, everyone attending gets the chance to win a free trip for two around the world.... transportation and hotels not included. Perhaps they give you baggage tags.

So... if the prospect of meeting a lot of interesting people and not having to sit alone in front of the TV set watching Wheel of Fortune re-

runs appeals to you, then present yourself at 5723 Avenue du Parc on the corner of Bernard.

If by chance you are a complete nerd and miss your last opportunity to be hip enough to say, "I was there", the line up of films kicks off tomorrow with the classic *Manchurian Candidate* at 19h00 which will be followed at 21h15 by *Tales from the Grimmi Hospital*, a surrealist parody.

Other movies for the month of October include more old faves like Kubrick's *Lolita*, and Hitchcock's *Vertigo*. There will also be a bunch of provocative, newer films such as *The River's Edge* and *My Life As a Dog*. And cult-followers everywhere, suffering from withdrawal don't fret, because—Damn it, Janet, the *Rocky Horror Picture Show* tradition will be carried on.

coolistingscool

by hishi the folki

ok, now there's one thing we have to get straight right off the top. this is a listing exclusively for those who don't wear their hair all kinky or use tinfoil as a condom substitute. this is a column for the cool. that's c-o-o-l boys and girls and you might as well get used to it now because by morning it'll be too late.

first cool day on the agenda: Tonight, the coolest thing in town tonight is the opening of the Rialto repertory cinema, with bands and movies and other cost-free party-like attributes. this is cool because it's a struggling cause, and nothing is cooler than a struggling cause. it starts at approximately 20h (*that's the cool way of saying eight o'clock at night)... be sure to be late. miss the movie, if you can.

also cool tonight is the last live performance at Club Secrets, featuring the (ahem) legendary Dutch Mason Blues Band. and Theatresports will be spontaneously cool for free in the Alley, 22h. in addition there's NYC (need i say more?) talent Alternative Tentacle with Genetic Error at the consistently cool Foufounes and The Orphans at the newly-cool Tycoon. the McGill Film Society is showing *The Year of Living Dangerously* with Linda Hunt (who's cool because she's a dwarf) and Sigourney Weaver and Mel Gibson (who aren't because they're not dwarfs). Cinémathèque is screening a cool 20h35 foreign double-bill of *Life in Shadows* from Spain and *Mysterien eines Frisiersalons* from 1922 Germany and featuring Brecht, Engel and Valentin in the director's chairs wearing dark sunglasses and thinking about the working classes. and that's about it, so chill out.

Friday—more cool (would it be better spelled with a K?) 1922 film stuff at Cinémathèque, this time from Austria but all about Sodom and Gomorrah and just disgusting enough for discriminating perverts. 20h35 again. also today and tomorrow

it's lesbian interaction day, the seventh of them (and it's cool, of course) with dances, workshops, a cabaret show tonight at 20h30 and fairly inexpensive stuff all round. 2025 Gilford, but i ain't got a phone number.

there are many emotionally uninvolved musical events around town tonight, the most important of which takes place at Club Soda at 20h or 23h (the latter being later and therefore cooler but the former being more outré and therefore even cooler—make your own decision). it's the Cowboy Junkies marrying the spirit of the hoedown to the spirit of a comedown and seducing our aural organs in the process. i'll be there so i assume you will be, an arrogant smile curling my upper lip.

also the aggressively reggae-cool Aswad at Salle Marie Gerin-Lajoie, 1455 St-Denis, the Virginian-cool Pumphouse at Foufounes and the Archies-like cool Bubblegum Army with The Shy Blappers (and with a name like that...) at Station 10. and Theatresports as usual up in Players' Theatre with late-

night potential humour at 22h (i hear cool people get in for a dollar). but coolest of all because it is only advertised on little photocopies with oh-so-ingenuous photo cut-ups is a Roughage multimedia happening at 65 Bernard at 21h and this runs tonight and tomorrow, so don't get caught with your drawers down, don't miss out on the underground.

meanwhile, back in Saturday-land, John Hiatt looks longingly into the eyes of assembled Club Sodadom and Sons of the Desert release their video and therefore become cool in the eyes of Erica Ehm at Foufounes. in a final showdown tribute to monogamy, Station 10 is serving One Man's Meat. and Cinémathèque launches a two-day tribute to Wim Wenders, who is German, cool and more than slightly deserving of some meat of his own. saturday evening, it's *Nick's Movie* at 18h and *L'Etat des choses* at 20h35. and sunday features *Au fil du temps* (15h), *Tokyo ga* (18h35) and wraps up the Wenders bender with that ole favourite *Paris Texas* at 20h35. you'll have to check with the theatre at 842-

istingscool

9763 to find out the languages in which these flicks are being screened but polyglottalism (a neologism) is reputedly Cool with a capital C (or K or AE depending upon which linguistic mode you happen to be functioning in).

hmm... and all that Wenders talk leads calmly and casually into the events of the Sunday that this week is very proud to call its own. as usual on sundays, there is not much to report—it's a good day to roll back the top on your roll-top desk, crawl inside with a bottle of kiwi liqueur and a fine Armenian chess board and be

very cool in a spiritualistic, officially-unsanctioned way. for further details, please call 555-MOON. if you aren't at Circle Nine yet and need to while away the time until you do become so transcendently cool, i figure that Lichtensteinian pop might do the trick. B4 Nothing attempts to fill that need so often ignored by radio programmers who know less than we the initiated about the Land of the Licht, sunday at Foufounes. (hey-do-you-remember the land of the lost tv show where there were slieszaks?) that very same night at American Rock (whirrrrrrr! NOT COOL! NOT COOL!) there's the Urban Bushmen and Long John Baldry shows off his legs and his accent at Café Campus.

later this week there are such unforgettable and notable events as Station 10's usual Battle of the Bands (monday), Bob's Your Uncle but not your undertaker at Poodles on (tuesday), the Dukakis expatriate American seduction ritual at Webster Hall on (wednesday) and in the same vein the slightly-out-of-our-purview October 7 (next friday) appearance of Ed Winn, presidential candidate for the American Trotskyists at Contre St-Pierre at 19h (only two bucks for the masses and one buck for the unemployed (bosses barbecued for free)) which i'm plugging early because, as you must know, Trotsky is very, very, very, very, very Cool. and if you'll excuse me, i'm going to nod now, my cigarette still dripping ash while held loosely in the corner of my mouth.



ANSWERING THE VOID

Not just another tacky love story

by Bob Brown and Brother's Grim

At first glance, *Crossing Delancey* looks like just another romantic comedy, with its love-triangle plot of 'girl rejects nice boy, falls for immoral but suave boy, then finally comes to her senses and decides in favour of nice boy'. Maybe Neil Simon would stop here, but screenwriter Susan Sandler goes several steps further, using the plot structure to explore the conflict between traditional and modern values, and to tramp all over the 'successful' Yuppie lifestyle.

Sandler has created memorable characters in her thoughtful and entertaining script, but the film's greatest assets are the performances. Amy Irving is enchanting as Izzy Grossman, a strong and intelligent, but equally lonely and vulnerable bookstore manager and literary groupie. Good candidates for scene-stealers are Reizl Bozyk in her first film role as Izzy's "Bubbie" (Jewish grandmother) and Sylvia Miels as the gluttonous, obnoxious matchmaker Hannah. (To picture her character, imagine your grandmother after a handful of amphetamines and a pitcher of beer and you'll have a good idea.)

The opening of the film presents us with Izzy as an

independent, self-determined woman who becomes enamoured of Anton, a pedantic and vacuous Dutch writer (Jeroen Kratz). Meanwhile, Bubbie, concerned for her unmarried granddaughter, hopes to get her married into a traditional Jewish family by way of Hannah the matchmaker.

By far the best performance is Peter Riegert's portrayal of the chosen match, pickle salesman Sam Posner. Sam could be a wimp if put in the wrong actor's hands, but Riegert gives the character a sense of quiet wisdom with a cynical edge, and, as a foil to Izzy, his reactions are wonderful, recalling Griffin Dunne's style in *After Hours*. This understated character utters some fun unpredictable gems like "Do you think my world is so provincial? You think it defines me?" or "I wake up in the morning when the birds go tweet-tweet."

Izzy and Sam meet at Bubbie's apartment for dinner with tacky Hannah, who tries to sell the relationship, but to no avail, as the potential couple just does not hit it off. Sam's cryptic statements shock Izzy into complacency while drawing her closer to him. Following the convention of many romantic comedies, the attraction is secured by Izzy's obligatory fling with Anton, a device to purge herself of any feelings for Sam.

continued on page 12

Indi and the beast

by Ryan Morey

Imagine an enthusiastic child rushing home to proudly show her parents the collection of fingerpaint masterpieces she has created that day at school. Imagine that her parents, ever-conscious of their social standing in the community, will only allow her to show her three most mundane paintings, the ones of which they know their friends will approve. Now take the small leap from facetious metaphor to electronic mass media and enter the hegemony of Broadcast Television.

Broadcast Television, or to borrow a term from Michael Shamberg, Beast Television's existence relies on the privately owned network's ability to deliver a large portion of its unique advertising market to its sponsors. Therefore, the paradigmatic content is dictated by proven format, guaranteed to maximize the effect of the advertisers on the viewer or "passive consumer". This much is obvious. The evident consequence is that any individual voice which goes against the hegemony is silenced.

In the world of television this silenced voice is collectively known as Independent Video, and its creators as video artists. The arrival of the first portable video camera in the late sixties democratized video, making it affordable and hence available to any individual. The result are limitless. There is no medium more immediate or more powerful available to any single individual of a society. In this sense video possesses the potential to be the ultimate tool of social and political change.

Independent Video has been applied in every area from pure aesthetic experimentation to satirical and critical examinations of mainstream media. Video provides an

alternate voice for special interest groups and minorities, who have been ignored or presented in a biased way by the establishment and its Beast, TV. "Guerilla video," as it has come to be known, has worked and is working on artistic, social and political levels to challenge the existing form and content restrictions of an otherwise unaccountable cultural oligarchy.

An important aspect of Independent Video is its ability to present a view from the inside, to give a voice to a small group that otherwise would only be presented by an outside source. This outside source is of course Beast Television, which filters and interprets events according to its biases and criteria, and then dictates its "reality" to an unquestioning status quo (please, no Orwellian inferences).

A recent example of a need for an alternative to mainstream TV comes from our own politically corrupt backyard. After being ruthlessly mistreated by the media, the residents of Overdale St. got together with the Montreal video group *Videographe* to produce their own explanation of their condo-induced ostracism. Unfortunately, the video was too late and seen by too few people to make a difference in their situation. But its echos will be felt by developers, landlords and city officials for many years to come.

The Overdale video and others like it raise the obvious problem of where this wealth of art and information might be shared. Any video work by someone outside of Beast Television inherently questions the nature of the mainstream media. A work that shows the "system" in a bad light and demands that the passive consumer reflect on the TV process would naturally be bad

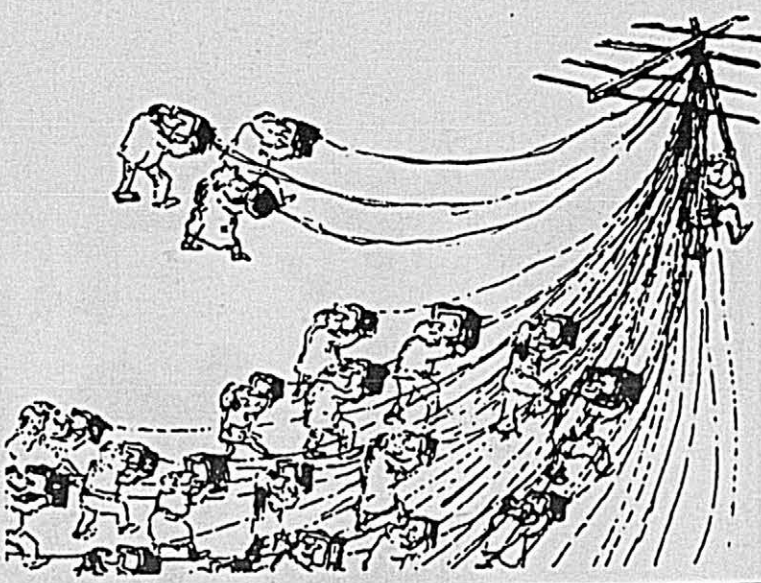
for advertising. This definitely guarantees the permanent schism between Indi and the Beast. In fact, the last true challenge to slip passed the powers that be of the mainstream was in the early 70's when The Monkees blatantly deconstructed the reality of TV Land.

So the search for alternative distribution begins. One of the first areas to open to video artists were the museums. There is, however, a fundamental problem with placing a work that is based in the technology of mass media in a museum. It isolates the video from its television context and so strips away much of its meaning.

Other hopeful users of independent video were public education television and community-owned cable channels. Despite some encouraging work in the early 70's in Boston (WGBH) and San Francisco (KQED), no real breakthrough was achieved. Public Television is dependant on charity and corporate sponsorship and is therefore restricted by the views of these organizations. Perhaps the most unfortunate loss was of community video such as *Global Village* in New York.

New hope reappeared a few years late with the emergence of native Montrealer Moses Znaimer's *City-TV*. The Toronto-based station takes a grass roots approach to broadcasting, which often resembles independent video more than Beast Television. But it was the creation of *Much Music* that gave rise to great expectations. More ambitious than its southern predecessor and a natural outgrowth of *City-TV*, *Much Music* appeared as though it would serve as a back door by which the individual video artist might access the mass potential of Broadcast Television. It now seems that this great movement, sadly, is not to be. It would seem that with the recent addition of *Much Music* to regular cable, bold new frontiers have been traded in for more scantily clad women sprawled across the hoods of white limos.

But wait— all hope is not guest-starring on the *Cosby* Show. Today's artistic and political innovations in Independent Video might, after some diluting, become tomorrow's new Talking Heads video. In fact, if there is substantially encouraging news, it is that techniques and ideas developed in independent video experimentation might eventually filter down, in a much subdued form, to music videos and far-off Public TV.



Metallica: Sludge with smarts

by Morton Downey Jr. and Flavor Flav

To some, politically-conscious heavy metal may seem ill-suited to a genre better known for its exemplification of all things macho, such as Spandex body suits and high-heeled boots.

Yet despite the image, some heavy metal bands are breaking free of the "Hey pretty mama" stereotype. The California-based Metallica has long been prominent among liberated rockers and their new album...and Justice for All proves it.

Although Metallica may not be headlining Rock Against Racism, it is not because of their lyrical content. The new album blasts the listener with coherent and intelligent songs causing speed-metal fans everywhere to exclaim, "These beleaguered warriors shall be the vanguard of the revolution."

Metallica covers a broad range of topics on the current Lp, from the pro-environmentalist "Blackened" and the

anti-oppression "Eye of the Beholder" to an exploration of the hopelessness of existence in "The Frayed Ends of Sanity."

The magnum opus and title song, "And Justice for All," is a ten-minute monstrosity about Kafka-esque legal inequity. With words like *Justice is lost/ Justice is raped/ Justice is gone*, Metallica waxes pessimistic about the state of today's judiciary.

Each song probes the draconian underbelly of modern society, reaching a lyrical zenith with "One", a song about a veteran struggling to adapt to a paraplegic body.

Certainly not poseurs, the "Metallicatz" can blast out the 16ths and 32nds as well as other speed gods Slayer, C.O.C., Die Kreuzen, Kreator, Celtic Frost and (of course) Voivoid. Also, their promotion of the Misfits and Monkees has attracted many cross-over punks and Davy Jones fans.

Metallica's exposure on this summer's immensely successful Monsters of Rock tour (which played in large stadiums and outdoor arenas with such docile dinosaurs as Van Hagar and the Scorpions) and the success of previous albums *Ride the Lightning* and *Masters of Puppets* has brought Metallica to international prominence on both underground and major metal markets.

This two-record set is the first Metallica album to have any production quality at all. Of course, lead singer/songwriter James Hetfield is now as rich as any rock star and can afford such high-tech sound.

Still, one rarely hears them on the radio, even with the big-time Elektra label backing them. Besides ignoring Metallica's massive following, the lack of airplay also reinforces the slick heavy metal stereotype.

The metal acts receiving major airplay stick to the slick 'n sexy rock star image. Poison, Van Halen, Bon Jovi, etc., tease their audience the same way they tease their hair, selling albums and style in the process. Even rockin' bands like Guns 'n Roses suck up to Top 40 imagery by printing offensive cartoons of rape scenes on their album covers. (Remember, sex sells.)

Metallica, with their unglamorous, underground image, defies the corporate metal stereotype (although on the sleeve of *...And Justice for All*, they are dressed all in black and look sooooo scary like Sisters of Mercy). In doing so, they herald the dawn of a new era of heavy metal music.

...And Justice for All is a good introduction to those uninitiated to the metal genre as it is generally slower and clearer than most efforts. It's a far cry from the wonderfully crunchy first Metallica Lp, *Kill 'Em All*, and the "not very produced" *Garage Days Revisited* Ep, a collection of covers.

Metallica, with their loud, hard, fast music and intelligent lyrics satisfies the soul and the mind. Leave your melancholy attitudes at home, kids—this is rock.

A SAMPLE OF FARE FROM CKUT 90.3 RADIO MCGILL

CKUT...90.3... Are you aware that our campus houses the only English language alternative radio station in Montréal? Last year KRAK, the station's programme guide, was published to promote the station as well as covering local underground music.

Unfortunately, due to budgetary restrictions, the format of the programme guide was redefined. There will be a new station guide, by the name of STACCATO with a four-page format, featuring show descriptions and programming schedules. It will be published bi-monthly, and contain very little advertising. The first issue, due out next week, has already paid for itself. It will be distributed around campus and the city. To give you an idea of what to expect musically from the station and the guide, here is this week's top 35, compiled by Patrick H., editor of KRAK/STACCATO.

LAST WEEK	THIS WEEK	ARTIST	ALBUM	LABEL
11	1	*JEAN DEROME	CONFITURES DE GAGAKU	VICTO
4	2	THE BEATNIGS	THE BEATNIGS	ALT. TENTACLE
24	3	METALLICA	...AND JUSTICE FOR ALL	WEA
15	4	BUCKWHEAT ZYDECO	TAKING IT HOME	ISLAND
NEW	5	MOFONGO	BUGGED	SST
NEW	6	SCHOOLLY D	SMOKE SOME KILL	BMG
3	7	PIXIES	GIGANTIC	4AD
10	8	*Plasercene Replicas	GLOW	RAINING
NE	9	SPACEMEN 3	PERFORMANCE	GLASS
30	10	MALCOM'S INTERVIEW	BREAKFAST IN BEDLAM	Special/Festival
RE	11	A.R.KANE	SIXTY NINE	ROUGH TRADE
17	12	*THE NORTHERN PIKES	SECRETS OF THE ALBI	VIRGIN
NEW	13	THE MEMBRANES	GODHEADS	GLASS
RE	14	SEVERED HEADS	GREATER REWARD	NETWERK
NEW	15	JAMES	STRIPMINING	WEA
RE	16	*TANGO X 4	TANGUISSIMO	Disque Heritage
NEW	17	COLD CUT	STOP THIS CRAZY THING	INDISC
NEW	18	*RHYTHM ACTIVISM	LOUIS RIEL IN CHINA	Les Pages Noires
14	19	*MOEV	YEAH...WHATEVER	NETWERK
1	20	PUBLIC ENEMY	IT'LL TAKE A NATION...	DEF JAM
25	21	ASHWIN BATISH	SITAR POWER	SHANACHIE
5	22	*VARIOUS	L'ALBUM BLANC II	STUDIO WORKS
NEW	23	*THE PLANTS	THE PLANTS	demo
23	24	HOLY COW	HOLY COW	Headchunk/Cargo
NEW	25	Ladysmith Black Mambazo	JOURNEY OF DREAMS	WEA
20	26	DANIELLE DAX	CAT HOUSE	AWESOME
9	27	STETSASONIC	IN FULL GEAR	TOMMY BOY
32	28	*SPIRIT OF THE WEST	LABOUR DAY	STONY PLAIN
NEW	29	NIKKI SUDDEN	JACOBITES:FORTUNE OR FAME	GLASS
29	30	CASSANDRA COMPLEX	THEOMANIA	PIAS/CELTICA
NEW	31	BLOWZABELLA	PINGHA FRENZY	K.422
NEW	32	VARIOUS	THE 3RD MAN	TOMUNTON
NEW	33	AREA	THE PERFECT DREAM	C'est la Mort
NEW	34	STEVE COLEMAN	AND THE FIVE ELEMENTS	PANGEA/IRS
31	35	THE HOUSEMARTINS	NOW THAT'S WHAT....	MCA

McGILL ARTS & SCIENCE UNDERGRADUATE SOCIETY



The Arts and Science Undergraduate Society is now accepting applications for the following positions:

1. CRO (honorarium)
 2. Graduation Ball Chairperson
- or
- Two Graduation Ball Co-Chairpeople
 3. Member of the Finance Committee
 4. Two Science Students for the Science Undergraduate Laboratory Improvement Fund Committee.

These positions are open to all Arts and Science students.

Please submit your applications to the ASUS office - Leacock 319 - by September 30, 1988. The application should include your name, phone number and a maximum of 250 words about why you want the position.

Leila Khalili
V.P. Administration

EVENTS

Tools for Peace: Information table on Nicaragua. Bring notebooks and donations for Nicaraguan schoolchildren with you. In Union building. For more info: 341-4979.

Liberal McGill: Meeting at 16h00 in Union 425/26. Speaker will be Paul Martin Jr. Executive elections.

Irish Studies at McGill: Presents Aidan Brady, Director, the National Botanic Gardens. Talk entitled, "The National Botanic Gardens, Glasnevin" Arts Building, West 215 at 20h00.

McGill Film Society: The Year of Living Dangerously in the FDA Auditorium at 20h00.

McGill Blood Drive: Only two days left. come on out, we're falling short of our goal.

Theatersports: Improvisational comedy free at the Alley tonight and every Thursday at 22h00.

Anthropology Department: Prof. Bruce Trigger will speak on Archaeology and Ethnicity: New World Examples. In Leacock 720, 16h30-18h00.

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DATE - Sunday, October 2nd, 1988

TIME - 12:00 p.m.

PLACE - Dominion Square

For more info. Joy 845-9171



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FALL 1988

INTRAMURAL ICE HOCKEY REGISTRATION

**TUESDAY, OCTOBER 4, 1988
08:30 TO 17:00 hrs.**

CAMPUS RECREATION OFFICE (G-35)
SIR ARTHUR CURRIE GYMNASIUM
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\$250.00 per team (minimum of 12 players)

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MaGriffe

Native cultural fest

by Lina Saigol

For the native and creative, the wild and the mild, Montreal's Seventh Annual Native Cultural Festival is happening this weekend at Westmount High School (4350 Ste-Catherine W., Atwater Metro).

The main aim of the festival is "Building Towards the Future," to bring together talented artists, craftsmen and comedians of various native nations. The hope is that Montrealers will take advantage of this opportunity to make contact with a cultural group that does not have a very high profile on the Québec ethnographic landscape.

It is being run by the Native Friendship Centre of Montreal, a non-profit community group serving the local Inuit and Indian population. The centre needs better and larger facilities to operate to full capacity and the funds from this event will contribute to that project.

All the stage artists will perform in the school auditorium from 11h to 22h30 sample anything from moose-Saturday and Sunday. The meat stew to roast beaver and

featured performers include the much-loved American Mohawk comedian Matthew Hern, Pepe Mendoza from Quechua playing the Peruvian Indian flutes and sixties folk-hero Willie Dunn. Obviously, then, the entertainment is of great variety and scope, with a smattering of skills being displayed that would be unlikely in any other context (how many times have you been to a Peruvian Indian flute recital?)

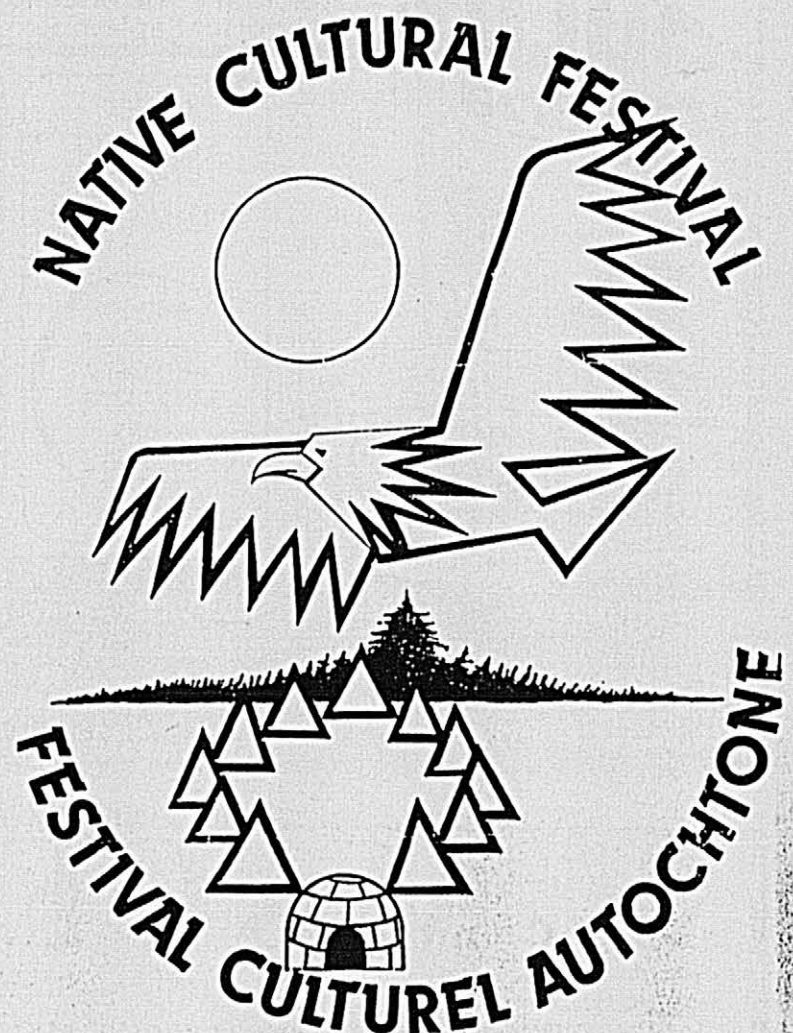
The Gymnasium will be displaying various arts and crafts, amongst them jewellery, paintings and blankets. For all of you who have wanted these goodies but were afraid to ask for them, the choice here is exciting, delighting and mind-boggling.

Finally, to add flavour to the two-day event, the Cafeteria is serving every native food ever dreamt up—but don't pinch yourself, it's real. You can

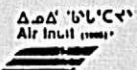
corn bread.

So if your mouth is already watering, grab a bite and enjoy the grand finale of the event—the "Pow Wow" social on Sunday, where the audience will participate until they go blue in the face by dancing, singing and laughing. Are you convinced? All you have to do is arrive between eleven a.m. and eleven p.m. on Saturday or Sunday with a smile and enjoy the events.

Who knows? Perhaps you'll even be inspired to explore your own aboriginal nature and leave behind the McGill world of plastic cards and bank machines... Although we're seldom ever that lucky.



4350 Rue Ste Catherine Ouest, Westmount High, Mtl. 4ue.
1 et 2 octobre, de 11:00 à 22:30, 11am - 10:30pm ...
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letters

Sucky legislation?

To the Daily:

Re: Comment, the Daily, Wed. Sept. 28/88.

Eric Smith suggests that Entente Cordiale has adopted "middle ground" between the extremes of the S.S.J.B. and Alliance Québec. Unfortunately, Entente Cordiale's stand is no better than that of the S.S.J.B. and all the other Bill 101 proponents.

Unilingual sucks because it restricts you to one language, and bilingual sucks because it restricts you to two languages. Any numerical prefix of "lingual" is a restriction.

If the language of commercial expression remains a free choice, the market will determine the status of french on signs. Most commercial signs will be unilingual french or bilingual anyway, without being legislated that way. Merchants who display one language only (english, or any other) will enjoy their right to do so, as well as their right to alienate their clientele at their own folly. A myth that is often put forward by the language nationalists is that if freedom of choice is permitted, we will see unilingual english signs spring up across the province. If the majority of the Québec population is francophone, who pray, tell, will be putting up all

these millions and billions of english signs?

Bill 101 was enacted by a democratically elected government, but is an undemocratic law because it violates the British North America Act, the Constitution of 1981, and Québec's Charter of Rights and Freedoms. (Democracy is defined as the idea of restraint upon a government's powers through a written constitution.)

If Entente Cordiale's proposal becomes law, it will be equally undemocratic as its racist and fascist predecessor, Bill 101.

Ethan R. Allen
Coalition Canada

Feminist? Post-feminist? Consumer-crazed?

To the Daily:

In his review of *Workers' Playtime* ("Billy Bragg still waiting for the great leap," *The Supplement*: Thursday, Sept. 22, p. 7) Carl P. Wilson III uses the term "post-feminist" as though it were some sort of widespread social phenomenon. Crediting Bragg for "... consciously working in a decidedly post-feminist, unemployment-stricken climate." A decade of

unemployment, sure, but of "post-feminism," hardly. L.A. Law women are far from representative.

So who does Wilson III designate as the great mass of "post-feminists" akin to the mass of unemployed in Britain? Certainly not the millions of homeless who are women—or the women pushing strollers in single parent families—or the women working hideous hours for hideous wages as nurses? The "post-feminist" is Rive Gauche flirting her way to the top is a concoction of an advertising industry running out of ideas, and in fact it has very little to do with feminism—or with the lives of the majority of women, for that matter. It's an attempt by the media to put the force of feminism behind its own images of consumer culture. And I hope Wilson III isn't going to take it seriously.

Jennifer Henderson
Arts U3

(ed. note: The use of "post-feminist" in the Bragg article was meant simply to denote a context in which feminism is already a reality and an on-going concern. Its status as a jargon word indicating what Ms. Henderson so colourfully describes above was unknown to the Daily editorial board and quite probably to most unemployed women, nurses and Billy Bragg listeners)

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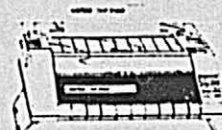
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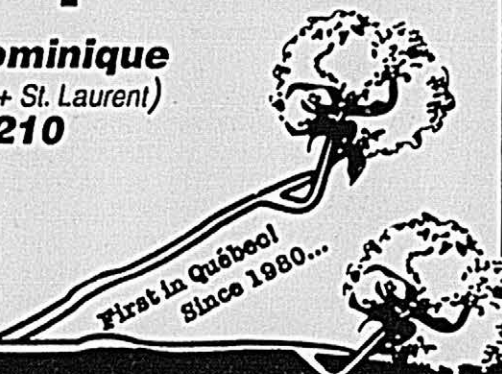
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La Futonnerie

hey, everybody, did you notice the nifty contest going on in to-day's Daily? Read the Club Secrets article right away and be privy to free stuff that you can come and get what you might want even more than the people who give it to you do which would be a marvelous exercise in generosity!

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Canadian Public Relations Society (Québec)
Canadian Credit Institute
Association des professionnels en ressources humaines du Québec
and others

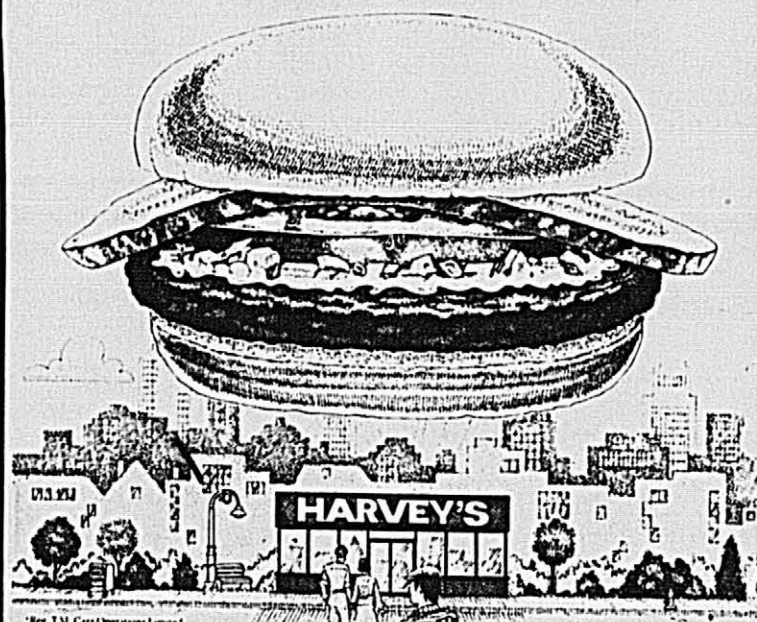
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CLASSIFIEDS

Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day; \$2.00 per day for more than 3 consecutive days. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The *Daily* assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The *Daily* reserves the right not to print any classified ad.

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356 - SERVICES OFFERED

Public speaking and exam anxiety groups now forming at the counselling service. Please call 398-3601 for information.

Dead Heads. I'm looking for some early 70's bootlegs with Pig Pen. Have many to trade. Call Geoff 939-5846.

361 - ARTICLES FOR SALE

DOWN COATS - \$129.00 Ladies full length \$300 Value - Machine washable: Flight jackets USA: MA1 \$79.00, German Airforce Officer Jackets waist length \$55.00, EXXA 550 PRESIDENT KENNEDY.

Go home for Thanksgiving! One way ticket, male. Montreal - Vancouver Oct. 5, evening \$99, 286-7894.

Mattress for sale. New, excellent condition, double, extra-firm. \$100 or best offer. Also single size futon cover with matching pillows. Call Kathy - 842-1113.

Vancouver for thanksgiving. One way ticket, female. Montreal - Vancouver, Oct. 7 evening. \$180 OBO. 289-8690, leave message.

Stereo stand with 4 shelves (high quality chrome and glass) miscellaneous furniture; rug; set of dishes for 4. Excellent condition. Reasonable prices. 933-1852.

370 LOST AND FOUND

SCARF FOUND Tuesday Sept. 22 in Union Building. Call Christine: 748-6677.

LOST: a RED wallet with WHITE STRIPES, in the Arts Bldg. (RM 270). You can keep the money and wallet but PLEASE return all the cards. It's such a pain to have them all replaced. Call Isabelle Clément at 342-0198 or 739-3714 or 398-6784/6785 or drop the wallet at the McGill Daily Office - Union B-03. NO QUESTIONS ASKED.

374 - PERSONAL

ANOREXIA • BULIMIA
Individual or Group Help is available with Experienced Therapist:
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Fee on Sliding Scale **937-3306**

Need Information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are students talking to students. 398-6246, Monday to Friday, 9 p.m. to 3 a.m. Anonymous and confidential.

Limited Belle System got you down? Discover a fresh perspective and explore your full potential with the McGill New Age Society. Contact Curtis at 274-1012 or come to the New Age Forum Wed. at 7:30 pm.

Sensitive, passionate male (22) seeks male for friendship or relationship. Box 443 Station A Montreal. H3C 2T1.

"Oh baby since I met you, there's none other when I'm down and blue. Where'd I be without my McGill Nightline?" 398-6246, 6 pm-3 am every night.

383 LESSONS OFFERED

LEARN A NEW LANGUAGE, SWAP YOUR MOTHER TONGUE! RECIPROCAL CONVERSATION LESSONS IN FRENCH, SPANISH CHINESE, ITALIAN, ETC...TROCTEL- the language exchange- 272-8048. A cross cultural network.

Portuguese classes: Native speaker from Brazil. Graduate student in linguistics with teaching experience. Translations. Call Julia, tel: 933-1051 after 6:00 pm.

385 - NOTICES

ANIMAL RIGHTS! A new group called META - McGill for the Ethical Treatment of Animals is looking for members. Call Steve at 272-5064.

American College Football. Pitt Panthers Versus Syracuse Orangemen at the carrier

dome, Saturday December 3rd. Price: \$55. Reservations: Before Sept. 30th to Michel Paquette, 661-4584.

The New Age is here! Come and explore this new progressive club. McGill New Age Society presents the inaugural New Age forum, Wed., 7:30 pm. Contact Curtis 274-1012.

Vive la Revolution Personnelle! La Société du Nouvel Age vous propose un club qui s'intéresse aux Medecines Douces, à la Croissance Personnelle et aux methodes de combattre le stress. Venez Participer à notre "New Age Forum", Mercredi 19h30. Contactez Curtis 274-1012.

Hockey. Goalender and several players wanted for intramural "13" team.

Alpine Ski Team. Dryland Training. Gates 4 times a week. World Cup Coach. Intensive training camp. 398-6826 Rm. 433, Stud - Union Bldg. Check it out!

Starting October 1st McGill Nightline will be on extended play. From 6 pm - 3 am seven nights a week call 398-6246.

387 VOLUNTEERS

CKUT is looking for sportscasters. No experience necessary, training session will be held Wed. 7 pm. Call Jo-Anne for more info. 398-6787.

392 PARKING SPACES

2 parking tickets = \$60. One month's rental of my outdoor, off campus parking. \$40.00. 470 Prince Arthur West, 9-12 a.m. Suit small cars.

Looking to rent parking spaces (2 if possible) in Durocher, Aylmer, Prince Arthur area. Please call 284-7656.

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...tacky, tacky, tacky, tacky, tacky, tacky love

continued from page 6

The scene is not entirely credible because we have Izzy stepping too far away from her otherwise insightful and intelligent character. After all, Anton's personality has been made obvious to the audience in the very decor of the set—his ponderous books (the "Cave Dwellers" being a clever allusion to Plato's status in film theory) and his trendy apartment make his nature transparent. And his questionable status allows the audience to measure Sam through contrast.

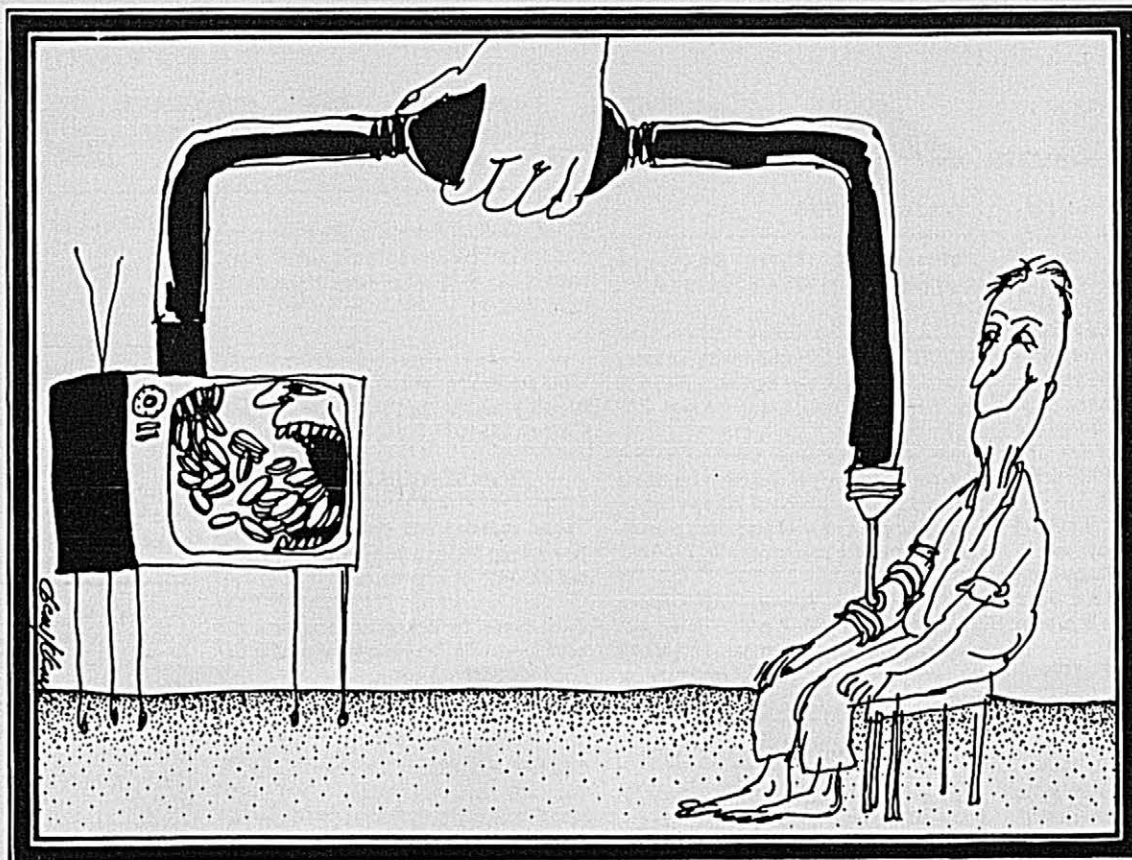
The dilemma presented throughout the film is not only Izzy's choice between Anton and Sam, but also her choice between two worlds: the apparently stimulating literary world, and the world of Delancey Street, which is charming to her but incompatible with her idea of success. Her condescending but affectionate attitudes toward Sam and Bubbie reflect her wavering between these two worlds.

Modern and traditional lifestyles clash hilariously when Bubbie and her elderly companions take a self-defense class. We see that Bubbie, for all her traditional hang-ups, is not entirely trapped in an archaic/antique ritualistic life, but is attempting to meet the modern challenge. This scene is perhaps the most humorous in the film.

Throughout *Delancey*, Sandler assaults the senses with a barrage of images devoted to marriage and children. Izzy wavers between want and disgust. When she is presented with the prospect of commitment to Sam, she chooses to reject him, opting instead for the shallow Anton and his lack of commitment.

Izzy's eyes are 'opened' through these vignettes. Witness Izzy's experience in a deli celebrating her birthday. A vagrant resembling an embalmed Ethel Merman enters singing "Some Enchanted Evening" and Izzy realizes the prophetic qualities of the song, moves closer to the decision she inevitably (predictably) makes.

Like most romantic comedies, the ending is predictable, yet satisfying. While one could describe *Delancey* as a sort of kosher *Moonstruck*, the latter bogs down in ethnicity, whereas *Delancey* is more universal. It is another play on the sort of niceness *Moonstruck* has come to epitomize, but it does seem right. Although the film offers little challenge and does little to move from formula, *Delancey* proves that the romantic comedy is still a viable form with which to present today's skewed relationships.



HIGH PERFORMANCE GOVERNMENT

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► The national youth unemployment rate has fallen from 18.3% in September 1984 to 12%.

► Since 1984, federal spending on education has increased by \$300 million.

► The PC government has introduced a \$210 million action plan to curb drug abuse in Canada.

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► The PC government has committed:

—\$80 million for the Canada Scholarships Program;

—\$240 million for the establishment of national centres of excellence;

—\$200 million to increase the base budgets of the university research granting councils;

—\$315 million to Natural Sciences, Social Sciences, and Medical Research granting councils.

► The PC government has committed up to \$369 million to match private sector contributions to university research.

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